

C89 Experimental Film
Spring, 77

Tu, Th 9-11

Kleinhans

The course is an introduction to experimental film broadly defined: avant-garde, artisan, lyric, personal, counter-cinema. We will examine and discuss a wide variety of films in the context of recurring interests/issues/problems/questions of experimental film. Although the course is not historically arranged, we'll cover various periods and movements. The course will cover the same topics several times. For example, topics such as films about the materiality of film or films showing sexual taboos will be covered with various films shown at different times. For this reason, attendance and participation in discussion will be important.

The format will concentrate on film viewings and discussion. Supplementary readings will provide background and occasional lectures will attempt a synthesis of the discussion. The discussion will begin with students ~~experts~~ called on to give some comments on or reactions to the film. The response may be descriptive, analytical, evaluative, personal, abstract, or whatever. There's only one rule: any evaluation must be explained. (For example: "I hated it because....")

Grading: participation in discussion, take-home midterm essay, and final (student's choice: in-class final exam or paper analyzing one film). Graduate students will be required to do wider reading, arranged ~~book~~ individually with the ~~instructor~~ instructor.

Required Texts:

American Federation of Arts, A History of the American Avant-Garde Cinema \$4.95
P. Adams Sitney, Visionary Film \$13.95

The History should be read by the mid-term; Visionary Film by the final.

Scheduling. There may be some changes in the following schedule due to various external problems. Let's all keep our fingers crossed. The class will meet Tuesday and Thursday 9-11. On two Mondays we will meet from 10-11: Monday April 11 and Monday April 25. We may, due to unforeseen--but possible--changes, have to add one more monday meeting.

Off-campus class. On four days we will meet at the regular time but at the Film Center of the School of the Art Institute. This may be a transportation problem for some who have classes following this one, but the Film Center collection of experimental films is exceptionally good, and this provides an unusual opportunity to films we couldn't possibly afford to show in class. The Film Center screenings (lasting about 3 hours--9-12--for those who can stay) will take place April 12, 26, May 3, 26.

Other experimental film showings. This term provides an exceptional opportunity to see experimental films in the Chicago area. I hope you can go to as many of these events as possible.

At the Museum of Contemporary Art, 237 E. Ontario. The seven program A History of the American Avant-Garde Cinema. This is an historical survey of the US scene from the 40s to the early 70s, selected on ~~#~~ rather formalist grounds. One of our texts is the catalogue of the exhibit. student: \$1.00 per show.

beginning 4/5

Experimental Film-2

Film Center, SAIC, Columbus at Jackson, Chicago (series tickets)

April 5 Hollis Frampton in person with films from his Magellan Cycle. 5:30

April 7 Yvonne Rainer in person with Kristina Talking Pictures. 6:00

April 8 Noroit by Jacques Rivette.

In later half of May: Straub-Huillet's Moses and Aaron

May-June: a Godard retrospective

Filmgroup at NAME Gallery. 9 W. Hubbard, Chicago

A regular program, usually on Saturday nights, of local and international experimental films. The filmmakers will be present for most shows in the next two months.

April 7, 8 pm. Hollis Frampton (with more films from his Magellan Cycle)

May 14, 8 pm. Will Hindle.

NU--May 11, 12 Makavejev's Sweet Movie.

* * * * *

Week One

Tues Mar 29

Norman McLaren Begone Dull Care (1949)

Joris Ivens Rain (1928)

Stanish Lawder Runaway (1970)

Cocteau, Beauty and the Beast, Ch. 11, 10:30

Thurs Mar 31

? Larry Jordan Our Lady of the Spheres (1969)

Man Ray Etoile de mer

Luis Bunuel Le Chien Andalou (1928)

Stan Brakhage Flesh of Morning (56-57)

Hollis Frampton Hapax Legomena III (Critical Mass)

Sat. April 2 8 pm NAME Paul Kaiser in person with films and statement/manifesto

Week Two

Tues April 5

Eisenstein Strike

Santiago Alvarez Now

Film Center: 5.30 Hollis Frampton

MCA: 6pm first History program

Thurs April 7

Melies A Trip to the Moon

Rene Clair Entr'acte (1924)

Man Ray Emak Bakia (1926)

Ferdinand Leger Le Ballet Mecanique (1924)

Bruce Connor 5:10 to Dreamland

James Broughton High Kukus

PROJECTION

Thurs April 7 (cont'd) Film Center, 6 pm Yvonne Rainer
NAME, 8 pm Hollis Frampton

Fri April 8 Film Center Rivette Noroit

Sat April 9 NAME, 8 pm Ruth Klassen and Diane Benda, Chicago filmmakers

Week Three

Fragment of Seeking, Curtis Harrington

Tues. April 12 class meets at Film Center

Diana Barrie, Annunciation

Stan Brakhage, Wonder Ring, Dog Star Man, Blue Moses, Mothlight,
The Horseman, the Woman and the Moth

plus additional films TBA

5X Marilyn MCA, second History program, 6 pm

Thurs. April 14 (Cosmic Ray) Connor

Hans Richter Ghosts before Breakfast (27-28)

Len Lye A Color Box

Len Lye Rhythm (1953)

James Whitney Lapis (63-66)

Stan Brakhage Mothlight

Ed Emshwiller Theinatopsis

Sat April 16 NAME, Gary Atkins, Boston filmmaker

Week Four

U Tues. April 19

Bruce Connor Report

Eisenstein Potemkin (Odessa steps sequence)

Dziga Vertov Man with a Movie Camera

Thurs April 21

Marx Bros. Monkey Business (exerpt)

Yippie Yippie

Robert Nelson O Dem Watermelons

John Jost Swingin' Turning Point in Lunatic China and other films

Sat 23 Name
Rob Danielson

Week Five *** Special Monday Class, 25 April 10-11 (Ray & Dulac films?)

Tues April 26 class meets at Film Center

Brakhage Text of Light

Robert Breer, Inner and Outer Space, Un Miracle, Man and His Dog
Out for Air, Horse over Teakettle, PBL no. 2, 69, Gulls and Bouys

Bunéy, Un Chien Andalou

Cassell FX plus additional films TBA

Thurs. April 28

Man Ray Les Mystères du Chateau de Dé

Germain Dulac The Smiling Madame Beaudet (1922)

Ann Severson Near the Big Chakra (1972)

Laura Mulvey and Peter Wollen Pentheselia

Week Six

Tues. May 3 Film Center screening

Films by James Broughton
Cocteau, Blood of the Poet
Chaplin, Easy Street
and additional films, TBA

Thurs. May 5

Maya Deren Ritual in Transfigured Time
Maya Deren A Study in Choreography for the Camera
Chris Marker La Jetée
Jon Jost Speaking Directly

Week Seven

Tues. May 10

Norman McLaren Mosaic
Hans Richter Film Study (1926)
Scott Bartlett Melina
Bruce Baillie Casino Street

Thurs. May 12

Jean Genet Un chant d'amour
Jack Smith Flaming Creatures
George Kuchar Hold Me While I'm Naked
Stan Vanderbeek Science Friction
Standish Lawder Dangling Participle

Sat May 14 NAME Will Hindle

Week Eight

~~Wednesday~~

Tues May 17

Maya Deren Mesches of the Afternoon
Jean-Luc Godard Le Gai Savoir

Thurs May 19 David Rimmer Real Italian Pizza

Joann Elia Rape
Michele Citron Parthenogenesis

Week Nine

Tues May 24

Germaine Dulac The Seashell and the Clergyman
~~Jan Hage~~ Bells of Atlantic
Suzann Pitt-Kraining Jefferson Circus Songs
Storm de Hirsh Peyote Queen
Brakhage Sirius Remembered

Thurs May 26

Special program at Film Center TBA

Sat May 28 NAME Helene Kaplan

Week Ten

Tues May 31

Man Ray Le Retour à la raison (1923)
Makavejev WR: Mysteries of the Organism

Thurs Mx June 2

Joyce Weiland Fat Life and Diet in North America
Paul Sharit T, o, u, c, h, i, n, g
Marcel Duchamp Anemic Cinema
Ernie Gehr Serenity Velocity

Sat June 4 NAME Cleve, German experimentalist